THE

Theatrical Observer.

AND

Daily Bills of the Play.

Nothing extenuate nor set down aught in malice.

No. 75. *Wednesday, Jan. 30, 1822.* *Price 1d.*

This day being the anniversary of "the martyrdom of King Charles," no *dramatic* representation will take place at either of the Theatres; but "*A Grand Performance of Antient and Modern Music*" will be given at Covent Garden, under the direction of Mr. Bochsa, who appears, from the annexed Bill of Performance, to have exerted himself greatly to obtain a host of talent, both vocal and instrumental. In noticing this musical treat, we deviate somewhat from our strict line, and, therefore, do not pledge ourselves to continue to pay similar attention to the Oratorios during Lent.

COVENT GARDEN.

This Theatre was last night extremely full; and its several divisions presented a uniformity of appearance with respect to the number of their occupiers, not very frequently seen of late, though this Theatre has been generally very well attended. The performances excited more than their usual meed of approbation, for the applause in many parts was tumultuous. A very proper sentiment was expressed by the reflecting and sensible portion of the audience on the loudly demanded *repetition* of the disgusting song of "*Young Lobski.*" To such of our readers as *have* heard that song, little will be necessary to prove how much Mr. Fawcett, as Manager of the Theatre, lowered himself by even conforming to *custom*, when it demanded a sacrifice of the respectability of the profession, and the delicacy of the assembled auditors. To such as have *not* heard the song, the two following lines from it will prove how highly calculated it is for the ears of females, whether *wives*, sisters, or daughters.—"*To such then, as are frail in the flesh*"—and—but we will not proceed further. If it be a *hit* with Mr. Fawcett, *such* arts 'tis time that *he* left off. Did a *mere performer* sing it, we might feel for the necessity under which he was placed, but Mr. F.'s privileges might with impunity be here exerted. A person in the Gallery was so delighted with a sentiment which Mr. Young, as *Darran* expressed, that, to the great amusement of the audience, he roared out—"*Bravo Young!*"

DRURY LANE.

The new Tragedy of *Owen, Prince of Powys, or, Welsh Feuds*, of which we yesterday gave the plot, was repeated last night. This drama will not, we think, long hold possession of the stage. The *story* presents nothing but the common incidents of a state of civil broil, and of the hacknied themes of love, heroism, generosity, and malignity. It is, moreover, not well conducted, being too abrupt and *melo-dramatic;* which latter term may be explained—*rapidity of action for the sake of scenic effect*—an attempt that makes the development of *character* depend on *situation*, rather than on *sentiment* elicited by the combined circumstances of the piece. Inaccuracies of this kind often occur. The *language* in general is good—some speeches merited and received loud applause. We imagine the author is a young man; and, if so, there is from this specimen of his talents, reason to expect something superior from his pen. Mr. KEAN confers on *Owen* the impression of his talents, which gives curiency to what would hardly be endured in other hands. Mr. COOPER acted *Madoc* tolerably well.

Miss EDMISTON made *Theodora*, highly interesting—in the scene where she rejects the offers of Madoc, and is dragged off by *Tudor* to the precipice, great applause was bestowed on her.

THE ITALIAN OPERA HOUSE.

The Opera of *Il Barone di Dolsheim* was, last night, well received by a numerous audience.

Theatre Royal, Covent Garden.

The Nobility, Gentry, & the Public, are respectfully acquainted, that the

GRAND PERFORMANCES

Of Antient and Modern Music

Will commence, and be continued on the usual Wednesdays and Fridays in Lent, under the Management of Mr. BOCHSA, this present Wednesday, for which Occasion a New and Splendid Orchestra, designed and decorated by Mr. GRIEVE, will be erected by Mr. SAUL.

At the commencement of the Performance, the National Anthem, "*God save the King*," will be sung by all the principal Singers, and full Chorus.

PART I.

A Selection from HANDEL's Sacred Oratorio,

THE MESSIAH.

With the additional Accompaniments by MOZART.

OVERTURE.

Recit. and Air, Mr. SAPIO—Comfort ye my people.——Chorus—And the glory.

Recit. and Air, Mrs. BELLCHAMBERS, and Chorus—

PASTORAL SYMPHONY.

Recit. Mrs. SALMON—There were shepherds.——Chorus—Glory to God.

Air, Mrs. SALMON—Rejoice greatly.

Air, Mr. BELLAMY—Why do the nations.

Recit, and Air, Miss GOODALL—But thou didst not leave.

Air, Madame VESTRIS—He was despised.

Air, Miss STEPHENS—I know that my Redeemer liveth.

Grand Chorus—Hallelujah!

At the end of the first Part, a Concerto on the Violoncell, by Mr. LINDLEY, (composed expressly for this occasion.)

PART II.

A Selection of the most approved Pieces from ROSSINI's Sacred Oratorio,

Moses in Egypt.

Introduction and Trio, Miss GOODALL, Mr. PYNE, Mr. TINNEY, and Chorus—Lamentation for the Plague of Darkness.

Recit, Signor PLACCI—Invocation to the Deity.

Quintetto, Madame RONZI, Mr. BEGREZ, Mr. SAPIO, Signor PLACCI, and Signor DE BEGNIS, and Chorus, accompanied on the Harp by Miss DIBDIN, and on the Horn by Mr. TULLY,—Praise for the Return of Light.

Recit. and Duet, Mrs. SALMON and Mr BEGREZ—Parting Interview.

Recit. and Air, Madame RONZI, and Chorus.—Anxiety for the Liberation of Israel.

Ottetto, Madame CAMPORESE, Miss GOODALL, Mrs. BELLCHAMBERS, Mr. BEGREZ, Mr. SAPIO, Signor PLACCI, Mr. PYNE, and Signor DE BEGNIS.—General Expression of Sorrow.

Recit. and Duet, Madame RONZI, and Mr. SAPIO—Osrisis secludes Elcia in a Cavern from the search of Moses.

Quartetto, Madame CAMPORESE, Madame RONZI, Mr. BEGREZ, and Mr. SAPIO, accompanied on the Harp by Miss DIBDIN, and Chorus.—Retreat of Elcia discovered.

Recit. and Air, Mrs. SALMON. Quintetto, Miss GOODALL, Mr. PYNE, Signor PLACCI, Mr. NELSON, and Mr. TINNEY, and Chorus—Despair of Elcia, and Death of Osiris.

Recit. Signor PLACCI—Exhortation to the Israelites.

Quartetto, Miss GOODALL, Mrs. BELLCHAMBERS, Mr. BEGREZ, and Signor PLACCI, and Chorus, accompanied on the Harp by

Miss DIBDIN—The Celebrated Prayer.

An Instrumental Movement expressing the Passage of the RED SEA.

Grand Triumphal March and Chorus, accompanied by an additional Military Band, celebrating the Deliverance of Israel.

Between the second and third parts, a Fantasia on the Corno Bassetto, Mr. WILLMAN, (in which will be introduced the favorite Air, Cease your Funning.) *Richa.*

PART III.

A Grand Miscellaneous Act,

The celebrated Anthem, as performed in Westminster Abbey at the Coronation of His Majesty——Attwood

Duet, Mrs. SALMON; and Mr. SAPIO—Together let us range the fields.——*(Solomon)*——*Boyce.*

Recit. ed Aria, Madame CAMPORESE.—Ecco a te——*Mayer.*

Trio, Miss STEPHENS, Mr. BEGREZ and Signor PLACI—Zitti zitti *Rosina.*

Grand Chorus—The heavens are telling——*(Creation)*——*Haydn.*

Recit. and Air, Miss STEPHENS,—Sweet bird——*Handel.*

Accompanied on the Violin by Mr. MORI.

Duetto, Madame CAMPORESE and Signor AMBROGETTI—Quel occhietto——*Fiovanti.*

Air, Madame VESTRIS—In infancy——*(Artaxerxes)*——*Arne.*

Duetto, Madame RONZI DE BEGNIS and Signor DE BEGNIS—Io di tutto mi contento——*Mosca.*

Grand Chorus, and Solo, Mr. PYNE——*(Athalie)*——*Handel.*

Around let acclamations ring,
Bless the true Church and Save the King.

PRINCIPAL VOCAL PERFORMERS.

Mrs. SALMON, Miss STEPHENS,
Madame RONZI DE BEGNIS, Madame VESTRIS, Miss GOODALL,
(There first appearance at these Performances)
Mrs. BELLCHAMBERS, Miss POVEY, Madame CAMPORESE,
Mr. BELLAMY, Mr. BEGREZ,
Signor AMBROGETTI, Signor DE BEGNIS, Signor PLACCI,
(Their first appearance at these Performances.)
Mr. PYNE, Mr. HAWES, Mr. NELSON,
Mr. TINNEY, Mr. HIGMAN, and Mr. SAPIO,
(His first Public Performance in London.)
Mr. LINDLEY, Mr. WILLMAN, and Mr. MORI.

SIR GEORGE SMART,
Will conduct the Performance, and preside at the Organ, built by
Mr GRAY,
Leader of the Band, Mr. SMART.

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